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Directed by: Mr. Gilbert F. Carpenter

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This paper explains my thesis, a group of seven ceramic works and two models for larger pots, which was exhibited in Weatherspoon Gallery from May 4 through May 15, 1969.

The desire to express my inner experience, which I call "BURUM", was the main theme of the thesis. It cost over 500 hours of concentration, trial and error. My thoughts involved in this project and the development of methods and approach to my work are included.

AT MY WORK

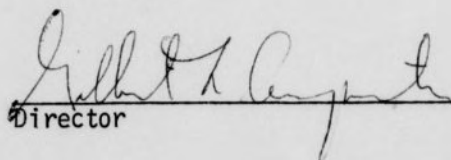
by

JIN SOOK YUN

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
May, 1969

Approved by


Director

APPROVAL SHEET

This thesis has been approved by the following committee
of the Faculty of the Graduate School at The University of North
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Thesis
Adviser

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Committee Members

Walter Barker

Joan Gregory

Helen Throckmorton

Gilbert F. Carpenter

May 1, 1969
Date of Examination

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I. INTRODUCTION

In creating my ceramics, I could have used various instruments (eg: a potter's wheel). However, I felt challenged to rise above convenience. I felt my work should result from only a human being's five senses and Heulk, in a primitive way, a very primitive way. Yet I thought of God's hands which created the Soul from Heulk.

Heulk is an all-inclusive Korean term for clay, soil and earth. There are more specific terms in Korean just as in English, but in everyday speech the word Heulk is more commonly used.

An ancient Zen Buddhist saying states: Man came from the Heulk and he goes back to the Heulk.

II. AT MY WORK

Container GA is representative of most of my earlier works while attending this university.

"G" and "A" are the first letters (vowel and consonant) of the Korean alphabet. This container in the shape of the typical Hang-A-Ri in which the Korean people have been keeping their pickles for hundreds of years. (Finished November, 1968)

Endurance shows an artist's agony. (Finished December, 1968)

Serenade is a shell of a woman's ear which appreciates the serenade of the surf. (Finished April, 1969)

Welcome I (Finished February, 1969)

Welcome II (Finished March, 1969)

Burum is a Korean word meaning calling, asking and waiting for an echo or an answer. Burum is the manifestation of the soul of the lonesome artist who has been waiting to be filled. (Finished April, 1969)

Noon is Korean for eye, also the English word for midday. (Finished April, 1969)

The Source refers to life. Life does not originate from tetrahedrons or hexahedrons or other such geometric shapes with angles and flat surfaces. Life comes out of roundness, from deep inside of roundness. (Finished April, 1969)

Ceramic pots do not show off their contents as glasses do. Transparent glassware looks cool, yet empty and unsubstantial.

Metalware, like brass and stainless steel, is strong and showy, but its ostentation is no match for the quiet elegance of ceramics.

In ceramic objects, the danger of breakage is inherent, yet a persistent life force pervades them, as with human beings. Ceramics are baked in a kiln at over one thousand degrees centigrade, yet their skins are smooth and cool. The innate beauty of ceramic products made manifest by the ordeal of the high temperatured fire is an unbearable mystery to me.

The biggest problem of my work was the speed of shaping pots. I thought of the shape of the piece titled Burum as soon as I finished Ga and Endurance. On the first try, I found it entirely impossible to shape the body of Burum. I later turned this first try into Serenade by the slicing and cutting method. On the second try, the clay dried out before I finished the shaping and resulted in cracks later on, in spite of 200 hours of painstaking work. I thought and thought of how I could accomplish the shape I wanted. Finally, I decided the answer lay in reducing the time required to shape the work.

First, I practiced the shape of the bowed arms, and made Welcome I. It took about 60 hours to shape. I practiced some more and finished shaping Welcome II in only 40 hours. I now felt confident enough to try again to make Burum. I now felt sure I could shape it within the clay drying period. I prepared carefully for the project, mixing the right proportions of Missouri clay, ball clay, and water. In 35 hours of continuous work and deep

concentration, I successfully finished moulding Burum. So, I beat the clay drying time by practice. What joy! It really seems to me as though Burum has a life of it's own.

Ingredients - 100 parts of clay, 10 parts of sand, 10 parts of water.

Preparation -

Clay - 100 parts

Sand - 10 parts (from 100 parts of clay) 1.0 1.0 1.0

Water - 10 parts

Clay - 100 parts

Clay - 100 parts

Clay - 100 parts

Temperature - 100 parts of clay to 10 parts of sand

Clay - 100 parts

Clay - 100 parts

Clay - 100 parts

Clay - 100 parts

Clay - 100 parts

Clay - 100 parts

Clay - 100 parts

Clay - 100 parts

Ingredients

Clay	100 parts
Sand	10 parts
Water	10 parts
Clay	100 parts
Sand	10 parts
Water	10 parts
Clay	100 parts
Sand	10 parts
Water	10 parts

III. TECHNICAL INFORMATION

Type of Kiln -- A. D. Alpine, Inc., High Fire 16 cubic feet,
forced draft.

Fuel -- natural gas.

Gas Pressure -- (from 1000°F to end of firing) 5.5 I.W.C.

Blower Speed -- 100%.

Fire Box Ports -- closed.

Flue -- one half open.

Glaze Firing Time -- 7 1/2 hours.

Temperature Reached -- 2,015°F (cone 10 reached inspite of lower
than usual top temperature because of slow heat increase near
the end).

Bisque Firing Temperature -- Cone 07 in either an electric or a
gas fired kiln.

Clay Formula -- Stoneware.

Missouri Fire Clay 10 parts

Ky. Special Ball Clay 2 parts

Glazes used

Stephenson Yellow

Nepheline Syenite	45 parts
Whiting	5 parts
Dolomite	8 parts
Barium Carbonate	20 parts
Ball Clay	10 parts
Flint	2 parts
Red Iron Oxide	8%

TB5

Lepidolite	117 parts
Whiting	45 parts
Talc	71 parts
Flint	71 parts
Titanium Dioxide	17 parts
Kaolin	7 parts

TB5--3

Same TB5 base with 2% Cobalt Oxide added.

TB5--4

Same TB5 base with 4% Red Oxide of Iron added.

Celadon

Kona A-3 Feldspar	62.4 parts
Whiting	15.8 parts
Barium Carbonate	3.0 parts
Flint	18.8 parts
Iron Oxide Black	1.5%

IV. CATALOGUE

Work Description (Measurements in order as listed -- Height, Width, Depth).

Container GA; Stephenson Yellow and Celadon Glazes, 6 1/2" x 13".

Endurance; Stephenson Yellow and Celadon Glazes, 6 1/2" x 9".

Welcome I; Celadon Glaze, 12 1/2" x 12 1/2" x 6".

Welcome II; TB5--4 Glaze, 12" x 13 1/2" x 5 1/2".

Serenade; (model for larger piece.), TB5 and Britol Glazes,
7" x 8 1/2" x 5 1/2".

Burum; Stephenson Yellow Glaze, 12 1/2" x 15" x 7".

Noon I; Stephenson Yellow Glaze, 8 1/2" x 14" x 5".

Noon II; Bristol Glaze, 9 3/4" x 14" x 4 1/2".

The Source; (model for larger piece), TB5--3 Glaze, 5 3/4" x
6" x 4".

REPRODUCTIONS

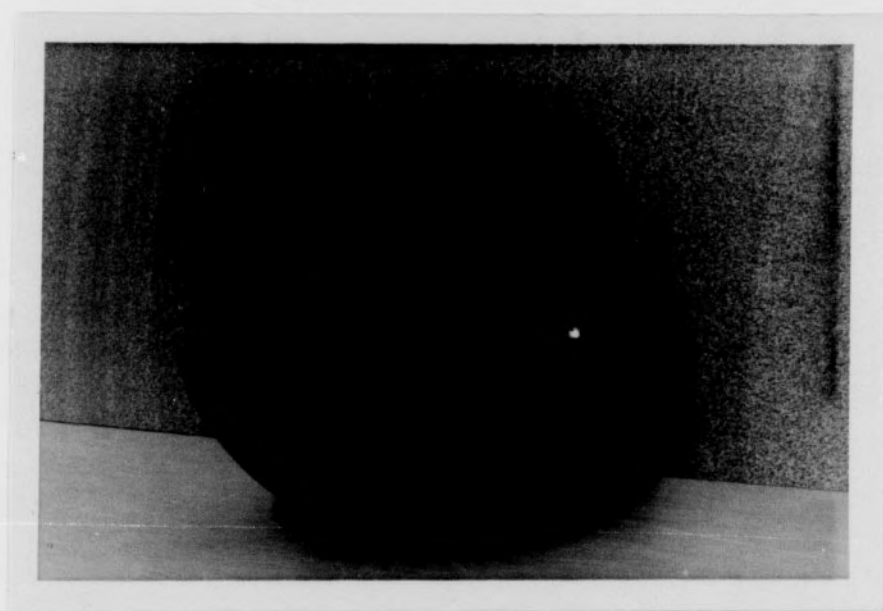
CONTAINER GA



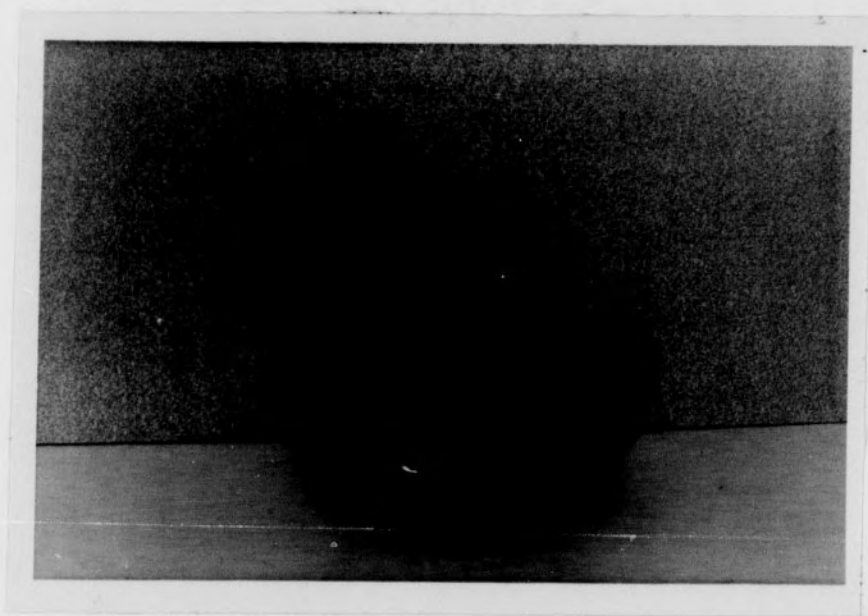
ENDURANCE



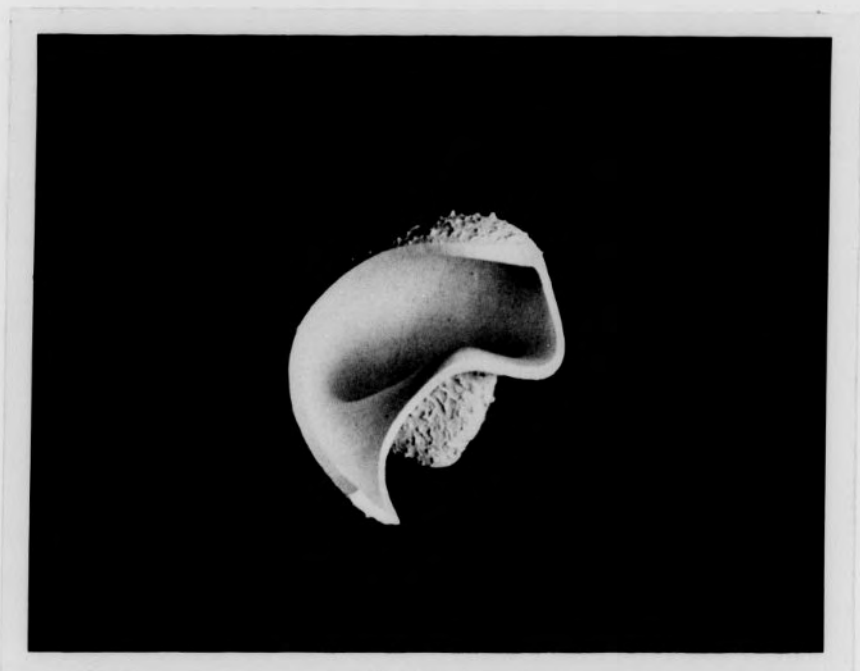
WELCOME I



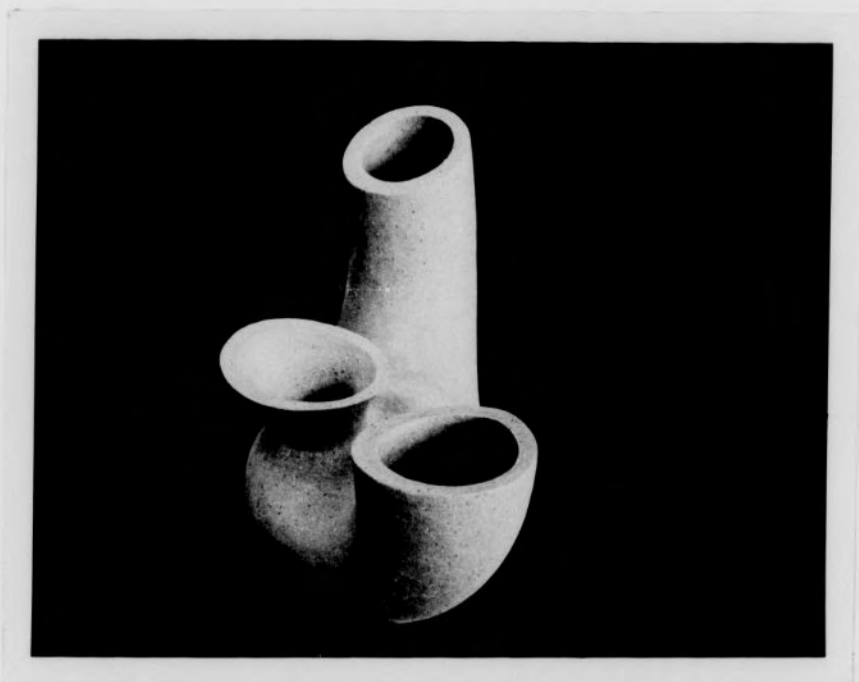
WELCOME II



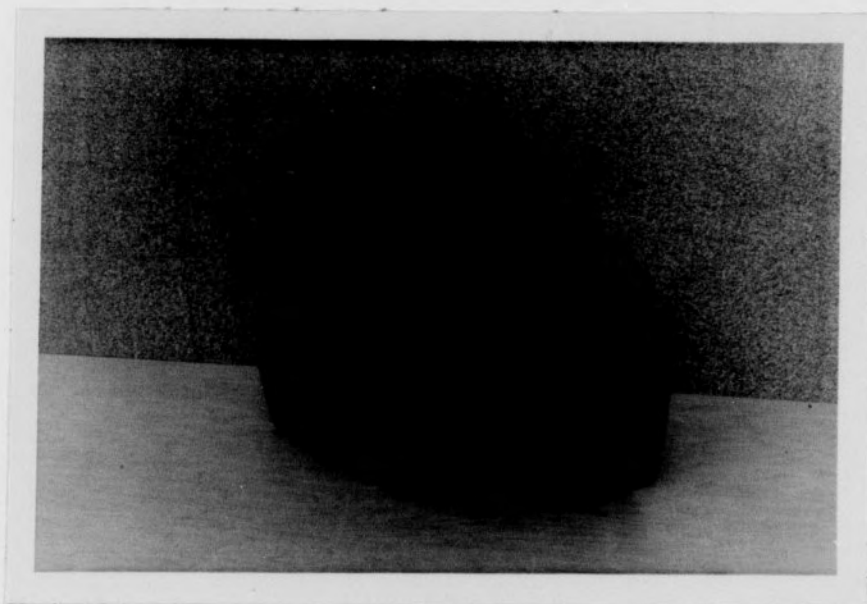
SERENADE



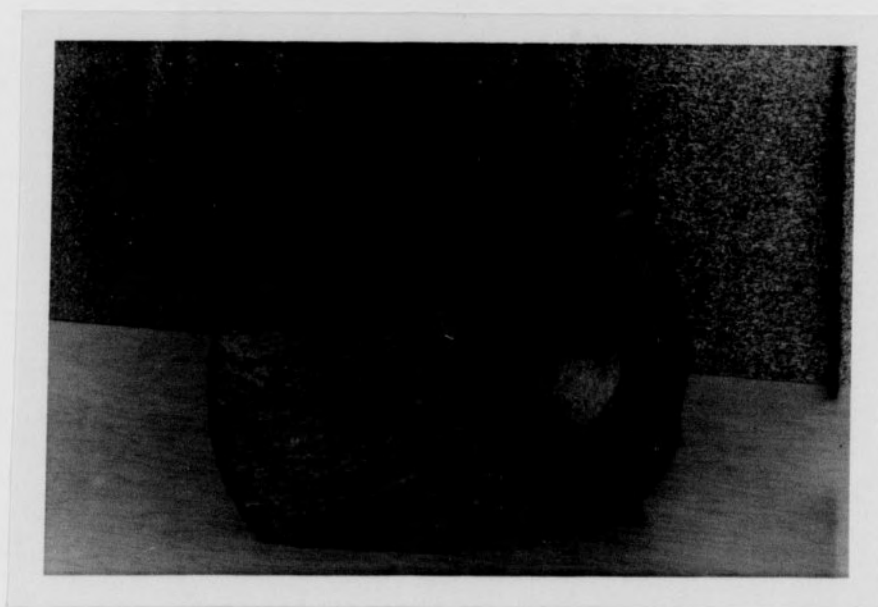
BURUM



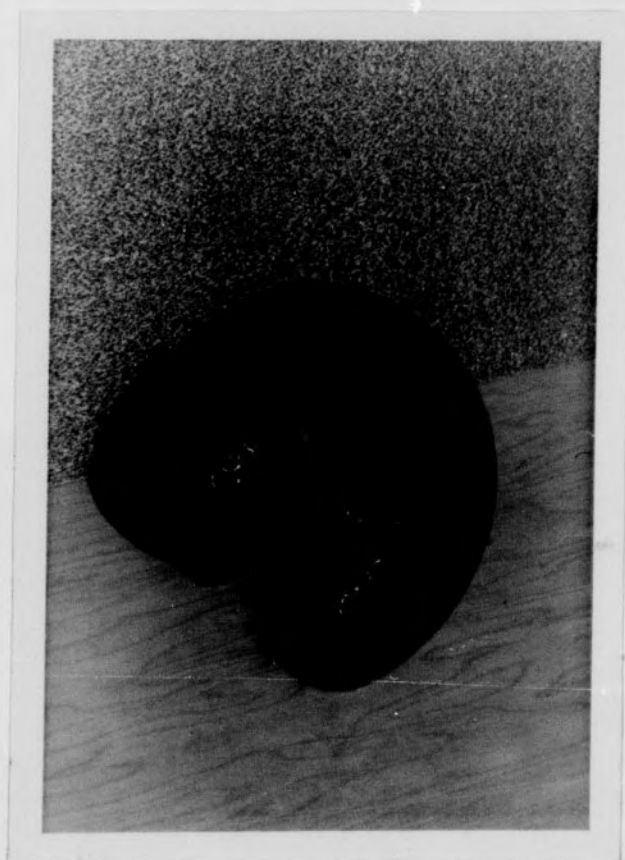
NOON I



NOON II



THE SOURCE



THE SOURCE

